

HAL•LEONARD®

GUITAR PLAY-ALONG

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VOL. 179

RAMONES

Play 8 Songs with Tab and Sound-alike Audio



Beat on the Brat

Blitzkrieg Bop

California Sun

I Wanna Be Sedated

My Brain Is
Hanging Upside Down
(Bonzo Goes to Bitburg)

Pet Sematary

Sheena Is a Punk Rocker

Teenage Lobotomy



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GUITAR NOTATION LEGEND

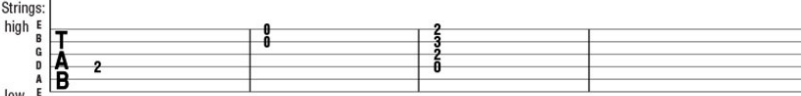
THE MUSICAL STAFF shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

TABLATURE graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

Notes: 

Strings: high E, B, G, D, A, low E

4th string, 2nd fret 1st & 2nd strings open, played together open D chord



HALF-STEP BEND: Strike the note and bend up 1/2 step.



BEND AND RELEASE: Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.



HAMMER-ON: Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.



TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.



TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



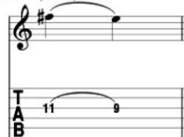
WHOLE-STEP BEND: Strike the note and bend up one step.



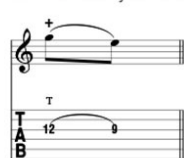
PRE-BEND: Bend the note as indicated, then strike it.




PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.



TAPPING: Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.



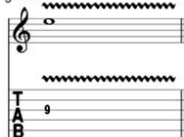
VIBRATO BAR DIVE AND RETURN: The pitch of the note or chord is dropped a specified number of steps (in rhythm), then returned to the original pitch.



GRACE NOTE BEND: Strike the note and immediately bend up as indicated.



VIBRATO: The string is vibrated by rapidly bending and releasing the note with the fretting hand.



LEGATO SLIDE: Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.



NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.



VIBRATO BAR SCOOP: Depress the bar just before striking the note, then quickly release the bar.



SLIGHT (MICROTONE) BEND: Strike the note and bend up 1/4 step.



PALM MUTING: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.



SHIFT SLIDE: Same as legato slide, except the second note is struck.



PINCH HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.



VIBRATO BAR DIP: Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.



Additional Musical Definitions



(accent)

- Accentuate note (play it louder).



(staccato)

- Play the note short.

D.S. al Coda

- Go back to the sign (§), then play until the measure marked "To Coda," then skip to the section labelled "Coda."

D.C. al Fine

- Go back to the beginning of the song and play until the measure marked "Fine" (end).

Fill

N.C.



- Label used to identify a brief melodic figure which is to be inserted into the arrangement.

- Harmony is implied.

- Repeat measures between signs.

- When a repeated section has different endings, play the first ending only the first time and the second ending only the second time.

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BEAT ON THE BRAT

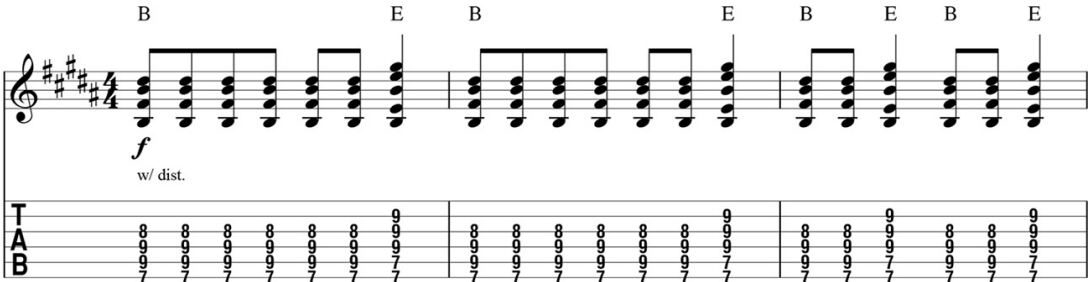
Words and Music by Douglas Colvin, John Cummings, Thomas Erdelyi and Jeffrey Hyman

Demo  00:00 / 00:00  

Play-Along  00:00 / 00:00  

Intro
Moderately fast ♩ = 154

B E B E B E B E



TAB

Verse

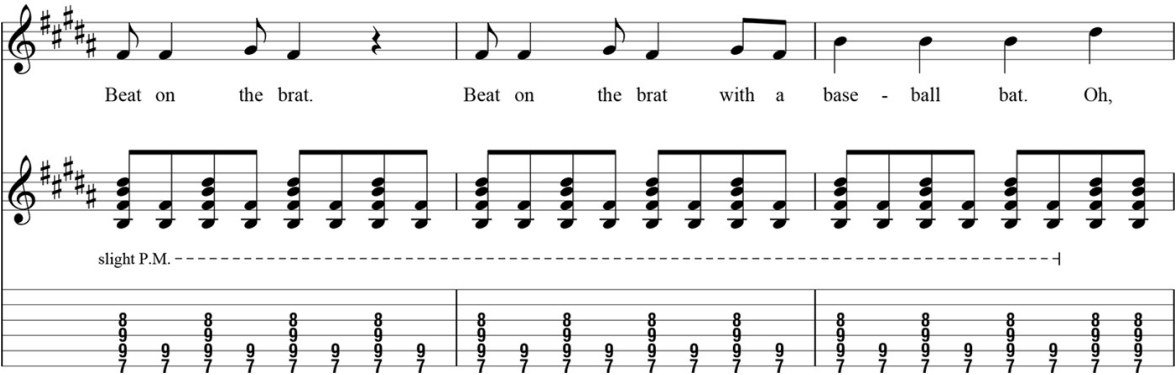
B B

1., 2. Beat on the brat.



TAB

Beat on the brat. Beat on the brat with a base - ball bat. Oh,



TAB

E F# B

yeah. Oh, yeah. Oh, — oh.

slight P.M. —

Beat on the brat. Beat on the brat.

slight P.M. —

E

Beat on the brat with a base - ball bat. Oh, yeah. Oh,

slight P.M. —

F# B

yeah. Oh, — oh. Oh,

slight P.M. —

slight P.M. -----|

A F#

8	8	8	8	8	6	6	6	6	6	6	3	3	3	3	3	3
9	9	9	9	9	7	7	7	7	7	7	4	4	4	4	4	4
7	7	7	7	7	5	5	5	5	5	5	4	4	4	4	4	4
9	9	9	9	9	7	7	7	7	7	7	2	2	2	2	2	2
7	7	7	7	7	5	5	5	5	5	5	0	0	0	0	0	0

The musical score is written for a guitar and voice. The guitar part is in E major, indicated by the key signature of one sharp (F#) and the use of E-shaped chords. The score is divided into two main sections: a Verse (A) and a Chorus (B). The Verse (A) consists of 10 measures, and the Chorus (B) consists of 8 measures. The lyrics 'What can you do?' are written under the Chorus (B) section. The guitar part features a mix of single notes and chords, with a capo indicated by a double bar line and a sharp sign (#) above the staff. The voice part is represented by a single melodic line with lyrics.

that al-ways on your back, what can you lose? ___

[illegible]

B

E

B

With a brat like that al - ways on your back,

A F#

what can you lose? ____

Fretboard diagram for the first system:

8	8	8	8	8	8	8	6	6	6	6	6	6	3	3	3	3	3	3
9	9	9	9	9	9	9	7	7	7	7	7	7	4	4	4	4	4	4
9	9	9	9	9	9	9	7	7	7	7	7	7	4	4	4	4	4	4
7	7	7	7	7	7	7	5	5	5	5	5	5	2	2	2	2	2	2

A F# B E

Lose.

Fretboard diagram for the second system:

6	6	6	6	6	6	6	3	3	3	3	3	3	8	8	8	8	8	8
7	7	7	7	7	7	7	4	4	4	4	4	4	9	9	9	9	9	9
7	7	7	7	7	7	7	4	4	4	4	4	4	9	9	9	9	9	9
5	5	5	5	5	5	5	2	2	2	2	2	2	7	7	7	7	7	7

1.

B E B E B E B E

Fretboard diagram for the third system:

8	8	8	8	8	8	8	9	8	8	8	8	8	8	8	9
9	9	9	9	9	9	9	7	9	9	9	9	9	9	9	7
9	9	9	9	9	9	9	7	9	9	9	9	9	9	9	7
7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7

2.

B E

slight P.M. -----

Fretboard diagram for the fourth system:

8	8	8	8	8	8	8	9	8	8	8	8	8	8	8	9
9	9	9	9	9	9	9	7	9	9	9	9	9	9	9	7
9	9	9	9	9	9	9	7	9	9	9	9	9	9	9	7
7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7

I WANNA BE SEDATED

Words and Music by Jeffrey Hyman, John Cummings and Douglas Colvin



Intro
Moderately fast ♩ = 164

D# E D# E

f P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

w/ dist.

TAB

Verse
E5

1. Twen - ty, twen - ty, twen - ty - four hours to go, _____

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

A E5

I wan - na be se - dat - ed. Noth - ing to do, ___ no - where _

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

A E5

— to go, — I wan - na be se - dat - ed. Just

P.M. P.M.

Chorus

B E5 B

{ get me to the air - port, put me on a plane. } Hur - ry, hur - ry, hur - ry, be -
 { put me in a wheel - chair, get me on a plane. }

E5 B E5

fore I go in - sane. I can't con - trol my fin - gers, I can't con - trol my brain. Oh,

A B 1. E5

no, oh, oh, oh, oh.

P.M. P.M. P.M. P.M.

2. Interlude

E5 A5

2. Twen -

P.M. P.M. P.M. P.M.

B5 E5 D#5 E5

Verse

F#5

3. Twen - ty, twen-ty, twen-ty - four hours to go, _____

P.M. P.M. P.M. P.M. P.M. P.M.

B F#5

I wan - na be se - dat - ed. Noth-ing to do, __ no - where _

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

B F#5

— to go, — I wan - na be se - dat - ed. Just

P.M. P.M.

Chorus

C# F#5 C#

put me in a wheel - chair, get me to the show. Hur - ry, hur - ry, hur - ry, be -

F#5 C# F#5

fore I go lo - co. I can't con - trol my fin - gers, I can't con - trol my toes. Oh,

1.

B C# F#5

no, oh, oh, oh, oh.

P.M. P.M. P.M. P.M.

|| 2. **Outro**
F#5 B5

4. Twen - Ba, ba, ba, ba, ba, ba, ba, ba.

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

11 9 11 9 11 9 11 9 11 9 11 9 11 9 9 9 9 9 9 9 9

C#5 F#5

I wan-na be se-dat - ed. Ba, ba, ba, ba, ba,

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

11 9 11 9 11 9 11 9 11 9 11 9 11 9 2 2 2 2 2 2 2 2

B5 C#5 F#5

ba, ba, ba, ba. I wan-na be se-dat - ed.



2 2

B5 C#5 F#5

Ba, ba, ba, ba, ba, ba, ba, ba. I wan-na be se-dat - ed.

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

Words and Music by Jeffrey Hyman, John Cummings, Douglas Colvin and Thomas Erdelyi


00:00 / 00:00



00:00 / 00:00

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Gr. tacet
N.C.

Hey! Ho! Let's go! Hey! Ho!

Let's go! Hey! Ho! Let's go!

§ Verse

A A

Hey! Ho! Let's go! 1. They're (2., 3.) form-in' in a straight line.

6 6 6 6 6 6 6 6 6
7 7 7 7 7 7 7 7 7
5 5 5 5 5 5 5 5 5

D E A D E

They're go-in' through a tight wind. The

7 7 7 7 7 7 7 7 7
9 9 9 9 9 9 9 9 9
5 5 5 5 5 5 5 5 5

A D E A D

kids are los-in' their minds. The Blitz-krieg Bop.

6 6 6 6 6 6 6 6 6
7 7 7 7 7 7 7 7 7
5 5 5 5 5 5 5 5 5

[illegible]

D E A D A *To Coda*

The Blitz - krieg Bop.

The musical score is written for a single melodic line in treble clef with a key signature of three sharps (F#, C#, G#). The melody consists of the following notes: D4 (quarter), E4 (quarter), A4 (quarter), D4 (quarter), A4 (quarter), and a final A4 (quarter) marked 'To Coda'. The lyrics 'The Blitz - krieg Bop.' are aligned under the first four notes. Below the staff, there are several lines of rhythmic notation, including '7', 'X', '9', '6', and '5', which likely represent specific rhythmic values or fingerings for a particular instrument.

[illegible]

D A D

What they want, I don't know. — They're

2nd time, D.S. al Coda

Bm D E

all revved up and read - y to go. — 2., 3. They're

⌂ Coda

A

Outro

Gtr. tacet

N.C.

Hey! Ho! Let's go! Hey! Ho! Let's go!

A

Hey! Ho! Let's go! Hey! Ho! Let's go!

CALIFORNIA SUN

Words and Music by Morris Levy and Henry Glover

Demo

▶

00:00 / 00:00

🔊

Play-Along

▶

00:00 / 00:00

🔊

Intro
Fast ♩ = 188

E

A

Play 4 times

One, two, three, four!

mf
w/ dist.

TAB

E

C#m

A

B

TAB

Verse

E

N.C.

N.C.(E)

1. Well, I'm go - in' out west where I be - long, —
2., 3. See additional lyrics

let ring — — —

TAB

where the days are short and the

let ring -----

1 0 0 0 0 2 2 0 0

nights are long. — And I walk, —

let ring -----

2 2 1 0 0 0 0 2 2 0 0

E A E

— and they — walk. — I — twist, — and they —

0 0 0 0 0 0 0 2 2 2 2 2 2 2 0 0 0 0 0 0 0 0

1 1 1 1 1 1 1 2 2 2 2 2 2 2 0 0 0 0 0 0 0 0

2 2

0 0

A E A

twist. — And I shim-my, and they — shim-my. And I fly, —

2 2 2 2 2 2 2 0 0 0 0 0 0 0 2 2 2 2 2 2 2 2

1 1 1 1 1 1 1 0 0 0 0 0 0 0 1 1 1 1 1 1 1 1

2 2

0 0

E A E

and they fly. Well, we're out there hav - in' fun

C#m A B E N.C.

in the warm Cal - i - for - nia sun. 2. Well, I'm

To Coda

2.

Bridge

E E

let ring ----- let ring -----

E

let ring -----

A E C#m

Play 4 times

2 2 2 2 2 2 2 2 0 0 0 0 0 0 0 0 4 4 4 4 4 4 4 4

5 5

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 4 4 4 4 4 4 4 4

E NC. D.S. al Coda

3. Well, the

6 6 6 8 8 8 9 9 9

7 7 7 9 9 9 9 9 9

5 5 5 7 7 7 7 7 7

Φ Coda E

Well, we're

9 9 9 9 9 9 9 9

9 9 9 9 9 9 9 9

7 7 7 7 7 7 7 7

C#m A B E

out there hav-in' fun in the warm Cal-i-for-nia sun.

9 9 9 9 9 9 9 9 4 4 4 4 4 4 4 4 6 6 6 8 8 8 9 9 9 9

9 9 9 9 9 9 9 9 5 5 5 5 5 5 5 5 7 7 7 9 9 9 9 9 9 9

7 7 7 7 7 7 7 7 4 4 4 4 4 4 4 4 5 5 5 7 7 7 7 7 7 7

Additional Lyrics

2. Well, I'm goin' out west down on the coast
Where the California girls are really the most.
And I walk, and they walk. I twist, and they twist.
And I shimmy, and they shimmy. And I fly, and they fly.
Well, we're out there havin' fun in the warm California sun.
3. Well, the girls are frisky in old Frisco.
A pretty little chick wherever you go.
Oh, and I walk, and they walk. I twist, and they twist.
And I shimmy, and they shimmy. And I fly, and they fly.
Well, we're out there havin' fun in the warm California sun.
Well, we're out there havin' fun in the warm California sun.

MY BRAIN IS HANGING UPSIDE DOWN

(BONZO GOES TO BITBURG)

Words and Music by Jeffrey Hyman, Douglas Colvin and Jean Beauvoir

Demo

00:00 / 00:00

Speaker icon

Play-Along

00:00 / 00:00

Speaker icon

Intro
Fast ♩ = 174
G5

f
w/ dist.
P.M. -----

T
A
B

F C5

Gsus4
let ring -----

Verse
F C5

1. Well, you've got to pick up the piec - es. Come on, ____
2. See additional lyrics

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Gsus4

sort your trash. _ You bet - ter pull your - self back to - geth - er.

let ring -----

F

May - be you've got too much cash. _ Bet - ter call,

let ring -----

C5

call the law. _ When you gon - na turn ____ your - self in? Yeah. _

Gsus4

You're a pol - i - ti - cian. Don't be - come one of

let ring -----

Pre-Chorus

Am

Hit - ler's chil - dren. Bon - zo goes to Bit - burg then _ goes out _

let ring -----

G

F

Am

_ for a cup of tea. _ As I watched _ it on _

let ring -----

G

F

_ T. V. _ some-how it real - ly both - ered me. _

let ring -----

Am

G

Drank in all _ the bars _ in town _ to un - der - stand your for - eign pol - i - cy. _

F F5

Pick up the piec - es.

let ring -----

Chorus

C5

Voc. Fig. 1

(Ah, _____)

G F

My brain is hang - in' up - side down, _____

na, na, na.) _____

End Voc. Fig. 1

Bkgd. Voc.: w/ Voc. Fig. 1 (3 times)

C5

G

and I need some - thin' to slow _

F

C5

me down. _ Oo, yeah. _ My

G

F

C5

brain is hang - in' up - side down, _

1.
Gsus4

and I need some - thin' to slow me down. _

G Gsus4 G

2.

G F Interlude D A

need some - thin' to slow me down. _____

G D A

w/ bar P.S.

1. 2.

G G

w/ bar P.S.

Bridge

D5 A

There's one thing that makes me sick. — It's when some-one tries to hide be - hind

G D5

pol - i - tics. — I wish their time would go by fast. —

Outro-Chorus

A G D5

Some-how they man - age to make — it last. —

(Ah, —)

PET SEMATARY

Words and Music by Douglas Colvin, John Cummings, Jeffrey Hyman and Daniel Rey

Demo

▶ 00:00 / 00:00

🔊

Play-Along

▶ 00:00 / 00:00

🔊

Intro
Moderately fast ♩ = 148

D5 C/E F#sus2 D5 C/E

f
w/ dist.
let ring ----- | let ring ----- | let ring ----- | let ring -----

TAB

3	2	2	0	1	0
0					
3				1	
0				3	2
2				2	0
0				1	0

Verse

F#sus2 D5 C/E F#sus2

1. Un - der the arc of a, weath - er - stained boards,
2., 3. See additional lyrics

let ring ----- | * let ring ----- | let ring ----- |

TAB

1	3	2	2	0	1	0
3						
0				3	2	2
0				2	0	1
0				0		
3				1		

*3rd time, w/ dist.

D5 C/E F#sus2 D5 C/E

an - cient gob - lins and war - lords come out the ground not ____

let ring ----- | let ring ----- | let ring ----- | let ring -----

TAB

3	2	2	0	1	0
0					
3				1	
0				3	2
2				2	0
0				1	0

Fsus2 D5 C/E F#sus2

mak - in' a sound. The smell of death is ____ all a - round.

let ring ----- let ring ----- let ring -----

1 3 0 3 2 2 0 1 0 3 1

C5 D5 C5

And at night when the cold wind blows, no one cares, ____

5 5 5 5 5 5 5 5 7 7 7 7 7 7 7 7 5 5 5 5 5 5 5 5

D5 Bb5

no - bod - y knows. ____

7 7 7 7 7 7 7 X 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 0

Chorus D5 F5 C5

I don't wan - na be bur - ied in a pet sem - a - tar -

7 7 7 7 7 7 7 X 10 10 10 10 10 10 10 X 5 5 5 5 5 5 5 5

Bb5 D5 C5

- y. I don't want to live my life a - gain.

Bb5 C5 D5

I don't wan - na be

F5 C5 Bb5

bur - ied in a pet sem - a - tar - y.

To Coda

D5 C5 Bb5

I don't want to live my life a - gain.

Interlude

C5 Bb5 D5

dist. off

Bb5 C5

D.S. al Coda
(no repeat)

♢ Coda

Outro

C5 D5

Oh, — no.

C5 Bb5 C5

{ Oh, — no. }

I don't want to

D5 C5 Bb5

live my life, — not a - gain. —

1. C5 2. C5 D5

Oh, — Oh, no, no, no. —

C5 Bb5 C5

Don't want to

live my life, — not a - gain. —

The musical score is for the song "Oh, What a Beautiful Christmas". It is written for a vocal part and piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The score is divided into three measures, each labeled with a chord: C5, D5, and C5. The vocal line starts with a whole note rest in the first measure, followed by a half note G4 in the second measure, and a half note A4 in the third measure. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a steady eighth-note pattern in the left hand. The lyrics "Oh, _____" are written below the vocal line in the first and third measures.

Begin fade *Fade out*

Bb5 C5 D5

I don't want to live my life. —

The musical score is written on a grand staff with three systems. The first system contains a vocal line and a piano accompaniment line. The vocal line begins with a melodic phrase on a Bb5 chord, followed by a rest, then a phrase on a C5 chord, and finally a phrase on a D5 chord. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. The second system continues the piano accompaniment. The third system shows the vocal line ending with a long note on a D5 chord, while the piano accompaniment continues. The score is marked with 'Begin fade' at the start and 'Fade out' at the end.

Additional Lyrics

2. Follow Victor to the sacred place,
This ain't a dream, I can't escape.
Molars and fangs, the clicking of bones,
Spirits moaning among the tombstones.
And at night when the moon is bright,
Someone cries, something ain't right.
3. The moon is full, the air is still.
All of a sudden I feel a chill.
Victor is grinning, flesh is rotting away,
Skeletons dance, I curse this day.
And at night when the wolves cry out,
Listen close and you can hear me shout.

SHEENA IS A PUNK ROCKER

Words and Music by Douglas Colvin, John Cummings, Thomas Erdelyi and Jeffrey Hyman



Intro

Fast ♩ = 176

C

Play 3 times

Four!

1. Well, the

Play 3 times

 f
w/ dist.

Verse

C

kids

kids are all hopped up and read - y to go. _____

They're

G

read

read - y to go ____ now. They got their surf-boards and they're go - in' to the dis - co -

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[illegible][illegible]

The musical score is for the song "Well, New York City really has it all." It features a vocal melody and a piano accompaniment. The vocal line is in treble clef, and the piano accompaniment is in treble clef. The lyrics are: "Well, New York Cit - y real - ly has it all. Oh,". The score includes a key signature of one sharp (F#) and a common time signature (C). The piano accompaniment consists of a steady eighth-note bass line and a melody of chords in the right hand. The score ends with a double bar line and a repeat sign.

[illegible]

Sheet music for the song "Sheena is a Punk Rocker" by The Pretenders. The music is in 4/4 time and features a melody line and a bass line. The melody line is written in treble clef and includes lyrics. The bass line is written in bass clef and includes fret numbers for the guitar. The music is divided into measures by vertical bar lines. The first measure is labeled with a 'C' for C major. The second measure is labeled with an 'F' for F major. The third measure is labeled with a 'G' for G major. The fourth measure is labeled with a 'C' for C major. The melody line starts with a quarter note G4, followed by an eighth note A4, a quarter note B4, and a quarter rest. The bass line starts with a quarter note G2, followed by an eighth note A2, a quarter note B2, and a quarter rest. The lyrics are "Sheena is a Punk Rocker. Sheena is".

The musical score for 'Sheena is a Punk Rocker' by The Pretenders is presented in a standard musical notation format. The melody is written on a treble clef staff, and the bass line is on a bass clef staff. The score is in 4/4 time, with a bridge section marked by a 'C' time signature change. The melody includes a bridge section with the lyrics 'Sheena is'. The bass line consists of a steady eighth-note pattern. The score is divided into measures by bar lines, and the bridge section is marked with a 'C' time signature change.

The musical score for 'Punk Rock - er.' is presented in three systems. The first system shows the vocal melody and guitar accompaniment for the first two measures. The second system continues the melody and accompaniment for the next two measures. The third system shows the final two measures of the piece. The lyrics 'a punk rock - er. Shee - na is ____ a punk rock - er.' are written below the vocal line. The guitar accompaniment is written in a simplified notation style, using numbers 1-10 for frets and 'X' for natural harmonics. The piece is in 4/4 time and features a key signature of one flat (Bb).

C F G C

Shee - na is ____ a punk rock - er now. ____

9 9 9 9 9 9 X 10 10 10 X 12 12 12 X 9 9 9 9 9 9 9

10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10

8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8

F

Well, she's a punk, punk, a punk rock - er.

9 9 9 9 9 9 9 10 10 10 10 10 10 10 10 10 10 10 X

10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10

8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8

C G

Punk, punk, a punk rock - er. ____ Punk, punk,

9 9 9 9 9 9 9 9 9 9 9 9 12 12 12 12 12 12 12

10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10

8 8 8 8 8 8 8 8 8 8 8 8 10 10 10 10 10 10

Bb

a punk rock - er. Punk, punk, a punk rock - er.

12 12 12 12 12 12 12 X 7 7 7 7 7 7 7 7 7 7 7 X

12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12

10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10

Example 1: Musical notation for a sequence of chords and intervals. The treble staff shows a sequence of chords and intervals, while the bass staff shows a sequence of numbers representing intervals.

1.	2.
----	----

Outro-Chorus

2. Well, the Shee - na is ____

The musical score is written on three staves. The top staff is a single melodic line in treble clef. The middle staff is a multi-measure rest for 8 measures, followed by a series of chords in treble clef. The bottom staff is a multi-measure rest for 8 measures, followed by a series of chords in treble clef. The lyrics '2. Well, the' are under the first staff, and 'Shee - na is ____' are under the second staff. The key signature has one sharp (F#) and the time signature is 4/4.

F G C F G
 a punk rock - er. Sheena is a punk rock - er.

10 10 10 Y 12 12 12 Y 9 9 9 9 9 Y 10 10 10 Y 12 12 12 Y
 10
 8 8 8 X 10 10 10 X 10 10 10 10 10 10 10 10 10 10 10 10

C F G C

Shee - na is a punk rock - er now.

9 10 9 9 9 9 X
10 10 10 10 10 10 X
10 10 10 10 10 10 X
8 8 8 8 8 8 X

10 10 10 X
10 10 10 X
10 10 10 X
8 8 8 X

12 12 12 X
12 12 12 X
12 12 12 X
10 10 10 X
10 10 10 X
10 10 10 X

9 9 9 9 9 X
10 10 10 10 10 X
10 10 10 10 10 X
8 8 8 8 8 X

F G C F G

Shee - na is ____ a punk rock - er. Shee -

The first system of music consists of a vocal line and a guitar line. The vocal line is in treble clef with a key signature of one flat (Bb). It contains the lyrics "Shee - na is ____ a punk rock - er. Shee -". The guitar line is in treble clef and features a series of chords and fingerings. The chords are F, G, C, F, and G. The fingerings are indicated by numbers 1-10 and 'X' for natural harmonics. The guitar line is divided into two staves, with the first staff containing the main melody and the second staff containing the bass line.

C F G C

- na is ____ a punk rock - er. Shee - na is ____

The second system of music continues the vocal line and guitar line. The vocal line contains the lyrics "- na is ____ a punk rock - er. Shee - na is ____". The guitar line continues with the same chords and fingerings as the first system.

F G C F G

a punk rock - er now. ____

Repeat and fade

The third system of music concludes the vocal line and guitar line. The vocal line contains the lyrics "a punk rock - er now. ____". The guitar line continues with the same chords and fingerings as the first system. The system ends with a double bar line and a repeat sign, indicating that the music should be repeated and faded.

TEENAGE LOBOTOMY

Words and Music by Douglas Colvin, John Cummings, Thomas Erdelyi and Jeffrey Hyman



Intro

Fast ♩ = 184

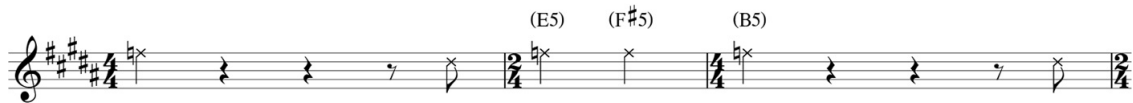
N.C.

(Drums)



Lo - bot - o - my!

Lo - bot - o -



my!

Lo - bot - o - my!

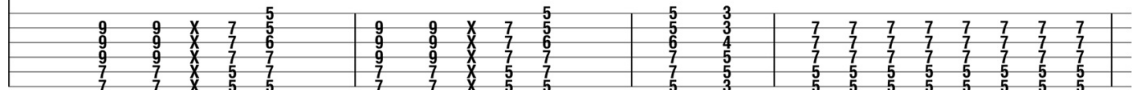
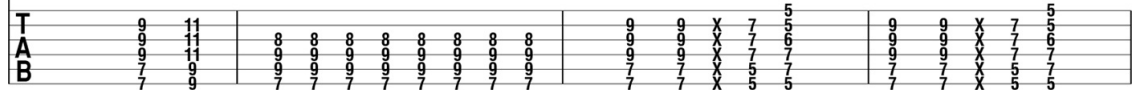
Lo -



bot - o - my!



w/ dist.



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8 Verse
A5

A G D

1., 3. D - D - T did a
2. See additional lyrics

E

job on me. _ Now I am a real sick - ie.

A5 E

Guess I'll have to break the news _ that I got no

A5

mind to lose. _ All the girls are in love with me. _

Interlude

E F# B

I'm a teen - age lo - bot - o - my. _____

E F# B E D A E D A

E D A E D A G D

To Coda

A G D D

Lo -

Bridge

Gtr. tacet
N.C.

bot - o - my! Lo - bot - o -

(E5) (F#5) (B5)

my! Lo - bot - o - my! Lo -

E F# B E D A E D A

bot - o - my!

D.S. al Coda

⌂ Coda

Additional Lyrics

- Slugs and snails are after me.
DDT keeps me happy.
Now I guess I'll have to tell 'em
That I got no cerebellum.
Gonna get my Ph.D.
I'm a teenage lobotomy.

The Guitar Play-Along® Series will help you play your favorite songs quickly and easily. Just follow the tab, listen to the audio to hear how the guitar should sound, and then play along using the separate backing tracks. The melody and lyrics are also included in the book in case you want to sing, or to simply help you follow along.

Beat on the Brat

Blitzkrieg Bop

California Sun

I Wanna Be Sedated

My Brain Is Hanging Upside Down
(Bonzo Goes to Bitburg)

Pet Sematary

Sheena Is a Punk Rocker

Teenage Lobotomy



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